



At the regular concerts of the San Francisco Symphony Orchestra, Friday January 31st, and Sunday, February 2nd, Alfred Hertz conducting, the DUO-ART PIANO took Harold Bauer's place as soloist. The Concert Grand Piano, untouched by human hands, played Harold Bauer's interpretation of a famous Concerto.

THE DUO-ART PIANO

The Great Piano of the Future and Today

A TELEGRAM FROM HAROLD BAUER TO ALFRED HERTZ

"Musical history contains no marvel to be compared with this. I am playing Tchaikowsky Concerto with Philharmonic in New York at the same moment as Saint Saens Concerto in San Francisco. My detached spirit embodied in the Duo-Art is with you and all my good friends present at today's performance for which I hope and anticipate greatest success. Many thanks for splendid accompaniment and receive my warmest greetings and regards."

Harold Bauer.

What the San Francisco Critics said

Walter Bodin in San Francisco "Bulletin"

The piano played the rich concerto perfectly and the orchestral accompaniment could have been no better had Mr. Bauer been seated at the instrument with his fingers on the keyboard. A spontaneous crash of applause went up from the curiously elated audience. Most remarkable of the remarkable features of the performance was the masterly manner in which Mr. Hertz conducted the Orchestra in accompaniment.

San Francisco "Daily News"

The performance did not represent a triumph of mechanical invention over art. It proved that it is possible for art and mechanics to be combined without injury to art. Through the Duo-Art Piano the genius of Harold Bauer has been preserved to posterity.

Ray Harrison Danforth in Oakland "Tribune"

I do know that essentially it was Bauer's playing. There was that superior command of tone quality which he constantly achieves by blending, and contrast of loudness and duration.

Mollie Conners in Oakland "Enquirer"

The Duo-Art Piano strikes a great keynote in the inventions of the age. It is the soloist, carrying faithfully every musical note—the finest shading, the softest pianissimo, the brilliant bravuras, the superb technique of a magnificent pianist such as Harold Bauer.

LAST month in San Francisco the Duo-Art Piano again took its place on the concert stage as soloist with a leading Symphony Orchestra. Four times this has occurred within a year. First with the New York Symphony Orchestra under Walter Damrosch. Next with the Philadelphia Symphony under Leopold Stokowsky. Then with the Chicago Symphony under Eric De Lamarter. And now with the San Francisco Symphony under Alfred Hertz.

The press criticisms of each one of the concerts have been strikingly similar in the opinions expressed. Each shows a critic roused to spontaneous enthusiasm. Each speaks of an audience tumultuous in its applause.

No musical messages ever given to the public compare in interest and importance with the vital meaning of these announcements. For the Duo-Art Piano is a home piano, never designed for the concert stage.

It has been used on the concert stage in these instances and by these famous conductors to demonstrate its extraordinary, its revolutionary powers. Damrosch, Stokowsky, De Lamarter,

Hertz and the orchestras they conduct, live by music.

A medium that brings music to the public, that increases popular appreciation of music of the finest, highest type, wins their enthusiastic approval and support. And the Duo-Art Piano is that medium *par excellence*.

A piano for the home, a piano that serves every purpose of the regular piano, but which in addition brings to every home in which it is installed the playing of Paderewski, of Hofmann, of Bauer, of practically all the great pianists of the present age, has an inestimable value to music, to those who live by music and to those who love it.

The Duo-Art Piano has been brought prominently before the public in the past few months. In December was published the announcement that Paderewski had signed an agreement to make record-rolls exclusively for the Duo-Art in the future. This was followed by a similar announcement concerning Josef Hofmann, and then by one concerning Harold Bauer.

These great masters of the piano—these and practically every other famous pianist before the public today, are making the record-rolls of the Duo-Art Piano. How this instrument plays their rolls, with what absolute fidelity in every element of pianism and personality it reproduces their performances, is now a public record attested by the greatest pianists, the greatest conductors, the greatest musical organizations of the world.

Prominent Pianists who are making Duo-Art Records

Adriano Ariani
Harold Bauer
Caroline Cone-Baldwin
Carolyn Beebe
Magdeleine Brard
Ferruccio Busoni
Winifred Byrd
Charles Wakefield Cadman
Teresa Carreno
George Copeland

Alfred Cortot
Walter Damrosch
Carl Friedberg
Arthur Friedheim
Ossip Gabrilowitsch
Rudolph Ganz
Heinrich Gebhard
Aurelio Giorni
Leopold Godowsky
Catherine Goodson
and many others

Percy Grainger
Enrique Granados
Mark Hambourg
Victor Herbert
Josef Hofmann
Ernest Hutcheson
Alberto Jonas
Alexander Lambert
Raoul Laparra
Ethel Leginska

Tina Lerner
Guiomar Novaes
Ignace Jan Paderewski
John Powell
Rosita Renard
Camille Saint Saens
Ernest Schelling
Arthur Shattuck
Xaver Scharwenka
Mana Zucca

A TELEGRAM FROM ALFRED HERTZ TO HAROLD BAUER

San Francisco, Cal., Feb. 1
Harold Bauer
Care Aeolian Co., 42nd St., New York, N.Y.

Thanks so much for your kind telegram. Your performance here was a tremendous success. It was as always a real pleasure to accompany your masterful interpretation. My only regret was that I could not conduct for you also in New York at the same time. How long will it be till such a thing will be made possible. Cordial greetings and sincerest congratulations.

Alfred Hertz.

What the San Francisco Critics said

Walter Anthony in San Francisco "Chronicle"

... of more importance than this accuracy of rhythm, which in co-ordination with the orchestra, was more reflective of credit on Conductor Hertz than on the absent Bauer—more important than dynamic variation of tone wherein all shades of vigor of which Bauer is capable were revealed; most important I should say was the presence of the subtle qualities of touch wherein the essence of Bauer's style are disclosed. This performance of yesterday was a Bauer performance. I know nothing of the miracle of the mechanism that does this thing but I would gladly lay a bet of next year's wages against a Duo-Art Piano that, placed behind a screen with the instrument out of sight, no one could tell when Bauer sat at the keyboard if he played intermittently between movements of his own recorded interpretation.

Ray C. B. Brown in San Francisco "Examiner"

The performance was one of superlatively brilliant technique, if one may be allowed to compliment the Duo-Art as one would an artist, and was remarkable both for its record of achievement and its rich promise of what may be accomplished in the way of storing permanent records of artistry.

Alma Reed in San Francisco "Call"

The Duo-Art interpretation was vibrant with the power and human charm of the Bauer personality, full of subtlety and light and shade. To find the unrivaled artist himself absent from the pianoforte was a shock and a surprise when the full realization of the fact dawned.

Every Tuesday, Wednesday, Thursday and Friday afternoon at three o'clock, Duo-Art Recitals are given in the beautiful Salon on the Fourth Floor of Aeolian Hall. The Aeolian Company extends a cordial invitation to all music-lovers to attend one of these recitals and hear the Duo-Art Piano reproduce the playing of Paderewski, Hofmann, Bauer and the other famous pianists who are recording their interpretations for this wonderful instrument. Comparison recitals are held on Tuesday afternoons. Private demonstrations at your convenience.

THE AEOLIAN COMPANY

Makers of the Aeolian-Vocalion — the Greater Phonograph

In MANHATTAN: 29 West 42nd Street

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